

NEW YORK CLIPPER

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"LITTLE IKE."

WRITTEN FOR THE NEW YORK CLIPPER.

He war' a stack o' torment, standin' less 'n three feet high,
A constant c-use o' quarrellin' atween my wife an' I,
For she would allus take his part, no matter w'at he'd done,
An' say his devilment war' jest his nat'ral, hoysish fun.
If I should tempt to punish him, or scold him as I'd ought,
His dad an' mam'd have a disagreement on the spot,
An' in the fusilade o' words we had most every day I'd allus come out second best, an' let her have her way.

Thar' wan't a cowboy on the ranch but ripped an' cussed an' swore
Wen they'd diskliver of the tricks he played 'em o'er an' o'er,
An' many a time I've had to work to circumvent a strike,
Jest on account o' devilment from that durned little Ike.

He'd tie their lariats in knots, throw down the carrel bars,
An' let their saddle horses out to scatter everywhars;
Steal cinches from their saddles, cut the straps off o' their spurs,
An' fill their saddle blankets full o' prickin' cockle burs.

From morn till night he seemed to plan som' deviltry to play,
An' every time I'd interfere my wife'd have her say,
Until in aggravation many an' many a time I've said,
I'd never know contentment till the little cuss war' dead.

But now wen I'm a standin' by the little grassy mound,
An' know he's hid forever from my sight down in the ground,
My heart jest seems to split in two, an' if I had the tin,
I'd give a million dollars fur to have him back again.

CAPT JACK CRAWFORD, "THE FORT SCOUT."

THE ACE OF SPADES.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NORMAN JEFFERIES.

The Ace of Spades led off, and the Deuce of Diamonds followed suit. The rest of the pack responded promptly, and the first hand was speedily played.

The game was a novel one, and the stakes were high. A young girl, blind and penniless, had been found wandering about the streets at night, and had been taken by the policeman to a station house. Her story, as told between sobs, to the police matron, was a sad one, even to that experienced recipient of routine woe. Her mother had died a year before, and her father, an idle drunkard, had brought her to the city, and left her to the tender mercies of the streets, while he returned to the country, rid of what he deemed a burden.

A belated reporter, attracted from the corridor by the wail's racking cough, blinked vigorously as he listened to her story, and before she had finished, was seen to surreptitiously apply his handkerchief to his eyes, which, for a police reporter, was a most unusual proceeding, to say the least. As he passed out into the corridor, he muttered something about a "cursed brute who ought to be boiled alive." When he reached the street he caught a hot sausage man in the act of pulling a little bootblack's ears. After kicking the astonished meat vender until his foot ached, he went to his office, feeling somewhat relieved.

The following morning *The Daily Ruse* contained a sketch of the blind girl's history, boiled down from the display turned in by the reporter, with the salacious compressed within the required limit. The next day the following letter was received by the editor of *The Daily Ruse*:

"EDITOR *The Daily Ruse*.—DEAR SIR: I send herewith a \$5.00 chip towards helping the blind girl mentioned in your issue of yesterday. The last time I sent you a coin, it was because I was knocked out by two of a kind in the shape of a confounded pair of stray twins. I suggested on that occasion the formation of a society to be known as the 'Sons of Beelzebub,' to be run in opposition to the 'King's Daughters,' but not a single card of the pack responded. What's the matter with the 'Knave of Diamonds' and the other fellows, anyhow? Come along boys, and chip in for the blind girl. Yours truly,
THE ACE OF SPADES."

The editor was in a quandry. He was instituting a crusade in his paper against the local gambling fraternity, and particularly against "Soldier Dave," the king of them all. The Ace of Spades' suggestion, if followed, would give his columns a sporting flavor not at all befitting the stand he was taking. However, he thought, charity will be the gainer, and the communication was printed.

The Deuce of Diamonds, as before stated, was the first to ante, and the other cards played the limit. The money was deposited in bank by the editor, as attorney for the "Sons of Beelzebub," and a home and nurse was provided for the blind wail, who had already apparently begun to succumb to the insidious disease that was striking at the roots of her life. The duty of securing the home and attending to the other details was intrusted to *The Ace of Spades*, as the originator of the game, and, for reasons of his own, that individual kept secret the whereabouts of the place wherein he had bestowed his charge.

The editor returned to his warfare against "Soldier Dave" and his set, and the rest of the pack to their several occupations. In the course of two months *The Ace of Spades* issued another call through the columns of *The Daily Ruse*. It read: "Medicine and flowers cost money. It will cost you all ten dollars to draw cards this time. I enclose my ante. The girl is worse."

To the credit of the pack, be it said, they came to the front with alacrity. Not a card was shy, and the pot was turned over to the editor to deposit. A

week or so later, the following letter appeared in *The Daily Ruse*:

"Although but an humble member of the Beelzebub pack, I entertain a warm regard for my fellow cards. I suggest that the pack assemble at eight o'clock next Wednesday night at my residence, 620 Walnut Street, each member to wear his card as a badge of honor."

THE FOUR OF CLUBS.
The idea found general favor. On the evening designated the parlors of the Four of Clubs were thronged with a curious assemblage. There were men and women each wearing the card that belonged to them, and there was a great shaking of hands as old acquaintances were discovered among the pack. The Four of Clubs was one of the most famous

street, and halted before a dingy looking two story house.

Under the moonlight, the face of the Trey of Hearts, as he pushed open the door, was seen to twitch, and a vague fear took possession of his companions as they ascended the staircase leading to the upper rooms. There was no light in the front room, save that which came straggling down from the moon, and filtered through the half drawn shades.

But there was light enough to see that on the bed in the corner there was stretched the form of a girl and, by the bedside, a man kneeling, with his arms clasped about his head. On his sleeve was an Ace of Spades.

Blunders of Good Writers.

A writer recently said of Dr. Johnson: "Invariably late down for breakfast, he did once happen to be so soon as to have to wait for others." This fairly rivals George Saintsbury's "constantly right in general," and surpasses, if possible, the characterization of a politician as "rather radical in the extreme."

Treating of the French, an author observed that "the decline of the material comforts of the working classes had now reached to an alarming height." A physician once boasted: "I was the first to discover Asiatic cholera, and to communicate it to the public." The tayer of a horse was once warned

"NEVERMORE."

WRITTEN FOR THE NEW YORK CLIPPER.

At last, the play is over!
And in my cheerless room,
In solitude unbroken,
I long for denser gloom;
As if 'twould ease my senses
To rest me from the light
That mocked my merriest efforts,
As I trod "the boards" tonight.

Ah! ask not "why this sadness?"
Could you but read my heart!
There's one "star" less to "twinkle"
In a burlesque comedy part.

MARCELLA FORRESTER.

Stage Scenery in Olden Days.

Attempts to produce in stage scenery the illusion of reality, had, according to Vitruvius, been first made in the days of Aeschylus by the painter Agatharchus, who left a treatise on the subject; according to Aristotle, it was Sophocles who first introduced scene painting. But these two statements have been reconciled by Muller and Brunn. Since Dr. Dörpfeld's demonstrations have revolutionized the old ideas about the Greek stage, and have shown that the action took place in the round orchestra, or dancing place, some critics have disputed the statement of Vitruvius, or at least doubted whether it refers to scene painting; but it is not so easy to refute Aristotle, who uses the word "scenography," and, moreover, the round orchestra did not exclude scenery, a background from which the actors could emerge, "a king's palace, a temple, or the like," as Miss Harrison explains. These were temporary structures, which were probably partly contrived by painting. The studies of Agatharchus were continued, says Vitruvius, by Democritus and Anaxagoras, who wrote "to explain how the points of sight and distance ought always to guide the lines, as in nature, towards a centre, so that by means of pictorial deception the real appearances of buildings appear on the scene, which, painted on a flat vertical surface, seem, nevertheless, to advance and recede." The panel painters adapted the studies of the scenograph to the backgrounds of their paintings, and, though scenography was an inferior kind of art which ministered chiefly to the taste of the multitude, it had no doubt an important influence on the development of painting, and Agatharchus prepared the way for Apollodorus, who first painted chiaroscuro. Pliny states that the painters of Sicily made mathematical and geometrical studies essential conditions of good painting. Pausanias influenced no doubt by the canon of Polykleitos, a native of Sicily, like himself—first laid down rules for painting as Polykleitos had done for sculpture, and the painter Pausanias, his disciple, put these rules into practice and excelled in foreshortening.—*The Edinburgh Review*.

The Paris Opera House.

The budget of the Paris Opera House varies from a little under three million francs to a little over four millions. Salaries are paid to no less than seven hundred persons. The enumeration is interesting and curious. Artists, which means singers, 30; ballet dancers, 150; chorus, 80; orchestra, 100; at the booking office, 30; carpenters, 80; gamin, 15; dressers, 20 of each sex; ballet masters, stage managers, prompters, etc., 15. So the list runs on till we get to the full number. The *claque* only get their admissions—from sixty to ninety tickets for the pit—some of which they may dispose of. Every artist has a right to a dresser, who has charge of his wardrobe and conducts his toilet, but the artist may have his own valet if he prefers it. The chorus get each about fifteen hundred francs a year, but they combine the opera with singing in the choirs of churches and also of the conservatories, and have their special employments during the day. The leader of the orchestra gets twelve thousand francs a year, and the lesser lights from fifteen hundred francs to three thousand francs; but they stand out for their status. Meyerbeer used to call them "Messieurs les Professeurs," and the tradition remains. Then there are the dancers—the *corps de ballet*—who, starting with eighteen hundred francs a year, get an annual increase of two hundred francs, and sometimes rise very high indeed. Mlle. Maurel at present receives forty thousand francs.

On Picket.

For getting a man out of a hard place a joke is sometimes better than a gun. A Yankee drummer boy was out on a little foraging expedition one evening during the late Civil War, all by himself, and had scaled a bristling picket fence to get at a tree full of tempting, rosy apples. He had filled his haversack and his pockets when he was suddenly startled by a stentorian voice, "Drop them apples, boy, and git, er yer a dead Yank!"

Crashing through the tall weeds came the owner of the apples, rifle in hand. The boy ran for dear life, but clung to as many of the apples as he could.

On reaching the fence, he grasped a post, and tried to climb over; but the pickets seemed to have gained a foot in height and many degrees in sharpness since he entered the orchard, and, as he scrambled over, one of them managed to insert itself between the small of his back and his leather belt in such a way as to hold him suspended, at the mercy of his oncoming foe.

"Git, I tell ye! Git, er I'll shoot!" roared the Confederate.

The boy looked over his shoulder, and, despite the ugly rifle leveled at his head, called out, good humoredly: "Oh, see here now, don't shoot! Don't you see I'm on picket and can't leave my post?"

The man lowered his gun, a broad smile came over his face and he answered, "All right, sonny, stick to your post."

Then he turned and went away in the direction whence he had come, leaving the Yankee boy to get out of his predicament as best he could, which he finally did by cutting his belt with his pocketknife.

OUR spare hours are well named; they seem the shortest of the day.



Julia Gwynne
(ENGLISH ACTRESS)

lawyers in the country; the editor of *The Daily Ruse* was missing, and his absence interfered with the sported the Deuce of Diamonds on his lapel; the Queen of Diamonds was recognized a famous actress who had traveled many miles to attend the gathering of the pack; the Trey of Hearts flourished on the coat of the reporter who had started the blind girl's story on the rounds, and the Knave of Spades was worn unobtrusively by an eminent Presbyterian divine.

But there was one card short. The Ace of Spades was missing, and his absence interfered with the spirit of the occasion. He, alone, could tell them what they wanted to know, how his charge was progressing and of her chances of recovering.

"Who is he?" asked someone.

Nobody knew.

"But how does he get the money we chip in?"

The editor of *The Daily Ruse* explained that he was in the habit of delivering the money in response to written orders for specified sums. The orders were signed by the Ace of Spades and were brought by a boy, who also returned with a receipt for the amount.

"By the way, this is the night for one of his regular weekly orders."

It was suggested that the bearer of the order be followed, and the reporter of the Trey of Hearts was assigned to that duty. He departed on his mission, leaving the rest of the pack to discuss an elaborate bouquet provided by the liberal host. Later in the evening, the door was thrown open and the Trey of Hearts entered. There was an expression in his face that caused the laughter to cease at once. His features were struggling to repress some deep emotion that was at work within. A hush fell over the feasters. Presently some one, the Deuce of Diamonds, spoke.

"What is it?" he said, anxiously.

"Hush, come with me!" said the reporter, and turning, he led the way into the street. The few pedestrians who were up at that late hour witnessed a fantastic sight that night. A procession of fifty people, each wearing a different card, filed along the street, under the guidance of a Trey of Hearts. The strange cavalcade turned a corner into a side

A shudder ran through the visitors.

"My God, man, what is it?" exclaimed one of the pack.

The Trey of Hearts attempted to speak, but a spasm overcame him. Thrusting a note into the hands of the Four of Clubs, he gasped:

"Read it!"

By the dim light of the moon the Four of Clubs read aloud:

"TO THE EDITOR OF *The Daily Ruse*.—DEAR SIR: I shall never forget the service you have rendered me. I am sorry to break up the game, but Slippery Sal kicked on the blind racket, and we had to quit. I was a chump to set any limit in the game, but I did pretty well at that. If you are in need of any sick dummies you will find a neat pair on the bed. Give my regards to the rest of the pack. Yours,
THE ACE OF SPADES, alias SOLDIER DAVE."

Here the Trey of Hearts exploded, and the next day there was a new police reporter on *The Daily Ruse*. But wherein was he to blame?

Perfect Content.

ROBINSON.—Don't you think that since Brown married that little woman and settled down he is the happiest and most contented man you ever saw?

SMITH.—With one exception. I saw a countryman in a railroad car today, sitting face to the aisle, with his hat on the back of his head, his knees in the air and both feet on the seat, while he ate two pounds of figs out of a paper bag. With that exception, I never saw a more contented man than Brown.

LOVE AND WAR.—Spats.—It is said that all is fair in love and war, but there is one great difference between them. *Boobumper*.—What is it? Spats.—In love the fighting does not begin until after the engagement is over.

AN OBJECT OF SYMPATHY.—"On what grounds did Henshaw get his pension?" I never heard that he did any fighting during the war." "He didn't; but he claims his sympathies were enlisted."—Puck.

"that he might find himself saddled with a worthless animal."

Many of the mistakes that occur in newspaper offices arise from faulty chirography. A Brooklyn paper relates how some manuscript of Dr. Talmage came to its office at one time in which occurred the words, "My text finds the Lord." When the words appeared in print they were very neatly transformed into reading, "My tall friend, our Lord."

On a Rochester daily, a few years ago, a reporter wound up a sketch of a little boy who had died from the effects of an explosion of firecrackers, which he carried in his pockets, in these words: "His afflicted and bereaved parents will have the sympathy," etc. The announcement, as it appeared in print was an offer of sympathy to "his afflicted and burned pants."

Some Yorkshire Criticisms.

Mr. Spurgeon, in *Stood and Tronol*, has been picking his tidbits for his readers out of Mr. Woodcock's "Primitive Methodism on the Yorkshire Wolds." The pastor of the Tabernacle is particularly pleased with Yorkshire criticisms of sermons. Here is one of them: "Ah, say, mister, you preached a goodish sermon tonight; but if it had been cut short at both ends and set afire in the middle, it wad a dean us mare good."

Another story tells of not a very fluent young man, who, being in the habit of saying in his prayers, "Lord, help me to pray!" was answered one night by an old man's ejaculation, "And the Lord help thee to give over!"

Mr. Spurgeon also likes the story of the clergyman who at a noisy prayer meeting commanded silence, and said, "My dear friends, the Lord is not deaf. Now, don't you think you could pray a little more quietly? You remember, when the temple was being built at Jerusalem, there was no sound of any tool heard in it while building?" "Yes, sir," said one of the brothers, "that's all very true; but you see we're not building the temple, we're blasting the rocks."

THE THEATRE IN AMERICA

Its Rise and Progress during a Period of 150 Years. A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc., Etc.

Written for the New York Clipper by COL. T. ALLSTON BROWN.

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THE NEW YORK STAGE.

The Lyceum.

(Continued.)

After being closed two nights, the theatre was reopened 13, by Matt Morgan, the scenic artist. The programme consisted of operatic selections by Adolphine Estelle, Mary Tournville, Julia and Vincent Hogan, Tom Bartlemann and Joseph Danvers; a comedy entitled "Off the Stage," with Walter Lennox Sr., Minnie Palmer, Charles Villers, Eva West, Wm. A. Rouse Sr. and Nellie Boyd in the cast. N. C. Goodwin Jr. gave imitations of actors, and a burlesque called "The Pique Family," by Sydney Rosenfeld, closed the show. The cast of the burlesque (which was a take off on Daisy's play of "Pique," then running with great success at Daly's Fifth Avenue Theatre) was:

Matthew Spanish..... W. A. Rouse
Arthur Hawkins..... Charles Villers
Jimmy Looze..... Minnie Palmer
Infantina Tim..... Vincent Hogan
Charles Ross..... Tom Bartlemann
Phanny Bazzington..... Joseph Danvers
Widow Lucille..... Walter Lennox Sr.
Count Dollymonat..... Minnie Palmer
Merrill..... Charles Villers
Garrick..... Eva West
Garrick..... Wm. A. Rouse Sr.
Johnny Dore..... Nellie Boyd

This was the first appearance in New York of Minnie Palmer. The burlesque was pointed, and the fact that Walter Lennox Sr. wore quite a bit in his make up for John Brougham. Annie Mack joined the company March 20, and the comedy, "The Wrong Man," was acted, in which Sidney Smith made his New York debut. "The Day After the Wedding," with Minnie Palmer in the leading role, was given 27, followed by the farce, "The Goose with the Golden Eggs," and Burnard's burlesque, "Black Eye Susan," N. C. Goodwin Jr. as Capt. Crosscut, Minnie Palmer as Susan, Annie Mack as William and Harry Joseph as Dame Bailey. "The Silver Cup," April 3, when Little Angel, London vocalist, made her American debut. "Sarah's Young Man," "The Little Rebel" and "Black Eye Susan"; Love in Ivory, "The Merry Man," "The Silver Cup," burlesque was the programme 17. The burlesque, "The Field of the Cloth of Gold," and the serio comic drama, "Old Sam," were acted 18. In the latter piece Bijou Heron made her debut. Bertha and Ida Boy also appeared in their sketch, "Bai Masque." The house closed abruptly April 27.

Marie Almee and her French troupe reappeared Sept. 25 for the first time in New York in "Glorio-Glorio."

Girolde..... Almee Marasquin..... Ranoit Mourzark

This was the New York debut of Ranoit Mourzark. Miles, Kid, Duparc, MM. Duplan and Ruiz were in the cast. "La Grande Duchesse," 27, "La Perichole," 28, "La Fille de Madame Angot," 29. Girolde's first appearance in New York was on Oct. 16, as Pauline in "Romeo and Juliet." M. V. Lingham was the Romeo, Mrs. Harry Jordan the Nurse and J. B. Roberts, Mercurio, and Edward Edwards, Aug. Pilon, Charles Villers, C. Naylor, Mrs. J. P. Prior, Will Sands, Joseph O. Sefton, John D. Gerson, S. Joseph, J. Jordan, H. Wayne Ellis, T. Moreton, J. Davis and Miss Jacobs were in the cast. "The Lady of Lyons" was acted 19, 20, matinee 21, Miss Pomeroy as Pauline, Mr. Lingham as Claude. "Romeo and Juliet" was acted evening 21, when the lady terminated her engagement. She was a pupil of J. B. Roberts, and was quite successful. She was then the wife of "Black" McVicker. James H. McVicker was the next lessee of this house, who opened with Edwin Booth as the star, Nov. 20. D. W. Waller was stage manager.

Hamlet..... Edwin Booth..... James H. McVicker

King..... Miles..... Kid..... Duparc..... MM. Duplan and Ruiz

Polonius..... Frank Pierce..... Queen..... Jennie Carroll

Ophelia..... Clara Jennings..... Horatio..... Harry Conway

Fortinbras..... George D. Brown..... Laertes..... Harry Conway

"The Lady of Lyons" matinee 25, Booth as Claude

Matinee 27, and the week, "The Fool's Revenge."

Matinee Dec. 2, "The Stranger." Booth opened his

third week, 4, with "King Richard III," Wm. A. Whitecar in the cast. Matinee 9, "Don Cesar de Bazan."

"Othello" commenced the week of Nov. 13, matinee Robinson as Iago. Booth as Othello, Clara Jennings as Desdemona and Jennie Carroll as Emilia; 13, 14, 16, Booth acted Shylock in "The Merchant of Venice"; matinee 16, Booth acted Iago to Robinson's Othello.

"The Lady of Lyons" was acted 19, 20, matinee 21, when "Much Ado About Nothing" was given; "Richard III," 25, and the week except matinee 30, "Ruy Blas."

Mr. Booth commenced his next week Jan. 1, 1857, in "Brutus," or the "Tragedy of Julius Caesar," 8, "Much Ado About Nothing," 9, 10, 13, "King Lear," 14, Clara Jennings as Cordelia, Jennie Carroll as Goneril, Alice Brooks as Regan, F. Robinson as Edgar, J. M. Hardie as Edmund, Miles Leveson as Kent.

Garrick played King Lear during the season 1742 at Goodman's Fields, London. He appeared as King Lear in 1744, in Dublin, and Garrick played the part at Drury Lane in 1747. It was said that Barry was "every inch a King," and Garrick "every inch a Lear." John Kemble acted Lear to the Cordelia of Mrs. Siddons, Feb. 16, 1793. Junius Brutus Booth first acted Lear, to C. Kemble as Edgar and Macready as Edmund, in 1820, at Covent Garden.

Edmund Kean first acted the character April 6, 1824, to the Edgar of James Wallack Sr. Macready first acted Lear in 1833, and appeared in it Jan. 25, 1838, at Covent Garden. It is worthy of note that on this occasion the Fool, so long expunged, was restored. Phelps first acted it in 1857, with Frederic Robinson as Edmund. Chas. Kean first acted it at the London Princess April 17, 1858.

11, 12, "Ruy Blas" and "The Taming of the Shrew"; matinee 13, "The Merchant of Venice"; 15, 16, "Hamlet"; 17, "The Fool's Revenge"; 18, "Othello"; Booth as Othello, Robinson as Iago, 19, matinee 22, "Richard III," evening 23, "The Stranger" and "The Taming of the Shrew."

For his farewell week the bill was "The Merchant of Venice," 22, "Brutus," 23, "Richard III," 24, "The Lady of Lyons," 25, "Ruy Blas" and "Don Cesar de Bazan," 26, "Hamlet" matinee 27, evening 27, "Othello," Booth as Iago.

It has long been a mooted question as to who is the oldest living manager at present engaged in management. There are but two gentlemen to whom belongs that credit—James H. McVicker and John T. Ford. Mr. McVicker first became a manager (on a salary) in 1851, and became a salary-paying manager Nov. 6, 1857. He is still a manager, having been so for forty years. John T. Ford commenced as a manager in 1851 (on a salary), and took the Holiday Street Theatre, Baltimore, Md., for that use, and leased it in August of that year for dramatic purposes. He continued there for twenty years. Edwin Booth acted his first engagement (on the Atlantic Coast) there in 1857. Joseph Jefferson played his first star engagement there that year. John S. Clarke also appeared there about the same time. John Ellsler commenced as manager early in 1850, in partnership with Joseph Jefferson, having a Southern circuit, embracing Charleston, Savannah, Macon, Augusta, Columbus, Wilmington, S. C., and other places. Mr. Ellsler is not now in management, having quit in 1888.

After being closed for two weeks, the house was reopened March 12, for one week, by George Wood, who introduced Alice Oates and English opera troupe (Samuel Colville was manager of troupe), consisting of Alice Oates, Emma Roseau (afterwards Mrs. Samuel Colville), Rose Temple, Julia Chapman, Venice and Laura Clancy, Susan and Annie Winner, Bessie Temple, Eva Caldwell, Susie Parker, Maud Bowman, Charles H. Drew, John Howson, Henry Laurent, J. H. Jones, A. W. Moffitt, Ed. Horan and Jessie Williams, musical and stage director. "La Fille de Madame Angot" was given 13, 14, "Glorio-Glorio" 15, matinee 17, "La Jolie Parfumeuse" 16, "La Princesse de Trebizonde" 17.

A performance of "Camille" was announced for April 16, with Adelaide Lennox as Camille, but the house did not open until 21. This lady stated in a card that she was unable to open as announced, owing to some trouble between the management and the proprietor of the theatre. Henry Dalton acted Armand and Mrs. Julia Bruteau was Madame Prudence.

The seventh annual operatic entertainment given by Mrs. Mario Celli and her pupils took place on May 14.

This house was leased in July, by Charles R.

Thorne Sr., who opened Sept. 10, with "Under the Willow." The cast:

Albert..... Edwin F. Thorne..... Goutran..... Fuller

Antoine..... D. W. Waller..... Maracan Walter Lennox Sr.

Jean..... Wm. Henderson..... Francine..... W. Quinn

Antoine..... Wm. Henderson..... Francine..... W. Quinn

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I Once Wrote a Play.

At last, after toiling for many a day.

I gained my desire and written a play.

Then about me I looked, as playrights do.

To find one who'd read my tragedy through.

I discovered a friend, after searching a year.

Who agreed for a pittance my play he'd hear.

When I'd finished the tragedy's reading, he said:

"I would be better to call it a drama instead."

I took his advice till I heard some one say

That it was the best a society play.

Then I got me a person to read it, but he

Ended the next day, and he said it was "comedy."

Yet the star disagreed; he was sure it would pass.

If we cut it down short, for a very good "farce."

Still the leading old man couldn't see "why in time

Without words we might play it as a pantomime."

But the villain declared if the words wouldn't do,

He was perfectly sure that the rest wouldn't, too.

And the company heartily sided the same;

Yet hoping in time to find use for the name.

Then, bowing politely, they all wished the best.

To the author and play, of an eternal rest.

— "When Stage Manager Smith, of Varney's 'Vendetta' Co., gave the order lights up, at Haverville, Mass., Nov. 7, a tip of one of the border lights blew out, and the flame caught a gauze drop. In an instant it had spread to others, and almost the entire scenery was ruined, together with four sets of borders belonging to the house. The property boxes were open up stage, and burning fragments from above fell into them, and everything they contained was lost. Manager Varney places his loss at \$1,500. The loss to the house would be about \$300. A general alarm was rung in, but not a single person left the theatre. The members of the company and stage hands worked with remarkable bravery and coolness, and owing to this the theatre was saved."

— "The Standard Theatre, Chicago, has closed."

— "Walter Edinger has left the Standard."

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RATES:

Advertisements. Twenty cents per line space time measure; space one inch, \$2.00 each insertion. A deduction of 20 per cent. is allowed on advertisements when paid for three months in advance.

SUBSCRIPTION.

One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning. The outside advertising pages (including the 12th, 13th and 14th) go to PRESS ON MONDAY and the inside pages on TUESDAY.

THE FORMS CLOSING PROMPTLY AT 5 P. M.

Please remit by express money order, check, P. O. order or registered letter, and

ADDRESS ALL COMMUNICATIONS

to the editorial or the business department of THE FRANK QUEEN PUBLISHING CO.

(LIMITED), OR THE NEW YORK CLIPPER.

P. O. Box 375, New York City.

In England: The Clipper can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 25 New

castle Street, Strand, and at the American Newspaper Agency, 18 King William Street, West Strand, London.

In France: The Clipper is on sale at Brantano's news depot, 17 Avenue de l'Opera, Paris.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (LIMITED),

PROPRIETORS

GEO. W. KEIL, MANAGER.

SAURDAY, NOVEMBER 21, 1891.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADVERTISEMENTS ON WHOM NOTICES. ALL IN QUART OF SUCH SHOULD WRITE TO THE CLIPPER, IN ORDER TO BE ADVERTISED ON THE CLIPPER. IF THE ROUTE OF ANY TELEGRAPHIC COMPANY IS IN DOUBT, REFER TO OUR LIST OF ROUTES OR ADDRESS PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THEATRICAL.

Z. Z. Waco. The claim of priority in that feat is fiercely disputed by the other performers. We will not express an opinion, because we do not wish to afford the controversialists an excuse.

R. W. G. Manville. We do not reveal the ages of actresses. Can you expect THE CLIPPER to act so ungenerally?

J. P. Tugus. See our sketch of him in last week's issue.

CONSTANT READER, Manchester. Write to Harry Lacy, to J. K. Tillotson or to H. S. Taylor, in care of THE CLIPPER. Either or all may be able to enlighten you.

Miss C. L. St. Paul. Their company disbanded some time ago. See the notice at the head of this column.

J. C. Philadelphia. Any of the illustrations or musicals manufactured by our advertiser in THE CLIPPER will give you the details. See our business columns.

G. W. B. I. We do not reveal actresses' ages. See answer above to "R. W. G. Manville."

S. W. New Orleans. We do not care to give an ex cathedra opinion. Experts have long differed on that subject.

G. E. P. "Later On" never was acted at the Fifth Avenue Theatre, this city.

J. VAN V. AND C. P. MCC. New London. They are not on the road. See the notice at the head of this column.

H. W. Philadelphia. We do not procure engagements, or assist in procuring them, for either professionals or amateurs. And our advice to you and all other boys of sixteen is to turn your thoughts in some other direction.

BURY, Providence. You might advertise in our columns, and if you are qualified, you might be a chance; but we warn you against "investments" such as you designate.

J. F. N. Boston. In the case you cite, that novel can be legally dramatized in this country by any person who may see fit.

MASTER H. C. C. C. C. C. There is not much originality in your plot, and the outline you give does not indicate striking facility or power in its development. We advise you to try again.

A. F. H. Washington. We prefer, for all means the test of actual schooling on the stage itself. The experience thus gained will be valuable. 2. We think not, if done only moderately. 3. We cannot say accurately. The parents of both children do not care to reveal their exact ages. The reason is obvious.

M. B. Buffalo. See the notice at the head of this column, and write to him as there instructed.

E. M. C. Pittsburgh. See answer to "M. B. Buffalo."

READER. Write to Hitchcock & McCargo, music publishers, 385 Sixth Avenue, this city.

M. AND J. Plattburgh. So far as we are able to judge at this distance, he is the original. But the company have not yet played at any point where we have a correspondent, hence our information is rather meagre.

R. S. F. Aurora. 1. He died at Cambridge, Ill., June 2, 1891. 2. See the notice at the head of this column.

SUBSCRIBER, Philadelphia. 1. From \$50 to \$250, according to the cleverness and reputation of the team. 2. Study THE CLIPPER'S columns of theatrical news. 3. The only "references" necessary are good personal notes and letters of recommendation from managers with whom they have played. 4. It is a troupe organized for the main purpose of selling patent medicines. The entertainment feature is designed to attract trade.

MAC D. There are regular or lawful Sunday theatrical performances (not meaning "sacred" concerts or benefits) within the radius you name.

W. W. Baltimore. You had better write to Mr. H. himself. That is what we would have to do.

C. P. Cincinnati. Your reference to the song is not accurate enough to enable us to recall it. Try again, please.

S. T. J. H. Shewell (not Schell) was the deceased's name.

T. A. Altoona. We do not care to decide wagers as to the "championship" in that respect. There never has been a contest for superiority, and any expression of individual opinion would hardly settle the dispute.

H. N. Decatur. 1. Sam Rickett died Sept. 10, 1885, in this city. 2. Write to the management of that house, and save us a long search of our files.

BASEBALL, CRICKET, ETC.

E. C. S. Philadelphia. 1. The Atlantic Club of Brooklyn presented the following nine in a majority of its games in 1864 and 1865: Pearce, catcher; Pratt, pitcher; Garst, Crane and Chase, Smith on the bases; Shaw, short stop; Chapman, O'Brien and Sid, Smith in the outfield. Frank Norton caught and Pearce played short stop during the latter part of the season of 1865. 2. N. E. Young managed the Baltimore Club in 1872, the Washington Club in 1873 and the Chicago Club in 1874. If you had previously played professionally for several seasons with the Olympic Club of Washington.

W. Brooklyn. He is wrong. The price of tickets of admission to a match for the championship of the game between the Athletics of Philadelphia and the Athletics of Brooklyn, played Oct. 22, 1866, at Philadelphia. About nineteen hundred people paid one dollar each to witness that game. The Athletics had previously refused to play at Philadelphia, unless they secured one half the receipts after deducting expenses. The first game had been broken up by the large crowd then present, and at a special meeting of the Athletic Club, held Oct. 10, 1866, a motion was adopted that the price of admission to the postponed game should be increased to one dollar in order to limit the attendance.

W. H. C. Newark. The National League umpires were instructed last season to decide that the batsman was not out. Other professional umpires decided that the batsman was out in such a case.

R. L. Brooklyn. It is a draw.

CARDS.

R. J. W. Ashland. B was right in his claim. It is not a call out game and there was no need of any special inquiry, as cited. The points stand for themselves when made, scoring consecutively.

Any attempt by one player to possibly weaken the hand or play of the opponent is a wrong and wholly contrary to all rules of the game.

M. J. U. 1. He cannot take the faced card, but must be served with the next card from the deck.

2. It is and would always be a misdeal under the circumstances stated.

W. S. Ogdenburg. A wins on his low, having only one to go to B's two. The points count in their regular order.

T. F. M. Lawrence. Your query is too inexplicit as to details. Give the respective scores of the players previous to the disputed round, and we will gladly arbitrate the matter for you.

S. B. Greenville. B was right in his claim. W forfeited any interest he may have had in that pot, when he declared his opponent a winner. Mistakes at poker are always to the disadvantage of the player making them.

J. S. J. Chicago. Any straight flush is a royal flush. It does not necessarily have to contain an ace or a court card.

S. H. B. St. Louis. A's method of counting was correct, according to your statement. It is proper to call the 40 first, when 100 is stated.

C. F. Detroit. If nobody wants the widow, and all are satisfied with their hands, a show up is in order.

G. E. G. Evansville. 1. A player has a right to split openers in order to draw to a four flush, and that, too, without in any way exposing his method of play by laying the card to one side or announcing his action. 2. No answers by mail or telegraph.

J. W. No. See reply to "G. E. G. Evansville."

Zeno, Boston. 1. His verbal acknowledgment of defeat canceled any claim he may have had upon the pot. He cannot win, under the circumstances stated.

P. H. Webb City. E wins the pot on his two pair. B and A were wrong in their respective assertions.

E. F. Grand Rapids. 1. It is not necessary that the cards forming a sequence should be played in order. If any three cards played consecutively are such that any arrangement of them will form a sequence the player of the third card is entitled to run for three. If a fourth card is similarly played the player of it is entitled to four, and so on, the player completing the sequence being entitled to a score of one for each card forming the sequence.

2. There is no run for the last card in 1, 4, 5 and 6.

G. B. R. Montreal. 1. The player of the last card in 4, 5, 6, 7, 8 and 4 is entitled to a run of five.

2. The hand counts ten.

F. J. E. T. Orange. A was right. The player whose card was exposed must be served at once and before any of the other players receive cards on the draw.

ATHLETIC.

F. S. Northeast. We have searched the files of THE CLIPPER and cannot find a record of such a match within eighteen months. Matsuda Sorakichi, alias "The Jap," died in August last, in this city.

FRANK, Northeast. See answer to F. S.

D. F. F. Forest Grove. The "heart of heart" to which you refer was made with both feet together, and was entirely different from a kick made with one foot on the floor. We have no authentic record of kicking in the latter style. 2. There being no champion, such a match can hardly be made.

RING.

M. E. D. Denver. In their fight at Richmond, Miss. July 8, 1889, John L. Sullivan was stated to weigh 265 lbs. and John Kilrain 160 lbs. when they entered the ring. It is not likely that these figures were correct.

PROVIDENCE. Do not know the weight of Mike Sullivan.

C. J. Chicago. John L. Sullivan never fought a prize fight with a negro.

TURF.

W. C. Berthoud. When a trotter or pacer makes a trial against time with a "running mate" the latter is hitched to the pole. In a trial against time, "accompanied by runner" the latter forces the pace, but is not hitched to the vehicle.

BILLIARDS, POOL, ETC.

P. A. D. Chicago. We decline to decide queries when there are no rules to govern the game.

A. S. St. Albans. Cyrille and Joseph Dion have both held the championship of the United States.

MISCELLANEOUS.

T. N. The shield is the "head" of an old five cent piece.

T. C. M. Now that you have told us what it was that A bet, why not complete the query and let us know what it was that B wagered. The terms of the bet have a deal to do with its interpretation. There are two sides to everything.

CONSTANT READER, Hot Springs. Write to The Hotel Reporter, Greenview Street, this city. They are, doubtless, better versed in the lore of hostilities than we, and will probably give you the information sought.

M. J. H. Tuscaloosa. It is credited with a very large circulation, but we cannot vouch for the figures. Besides, we do not care to settle bets on the comparative circulation of newspapers.

T. E. M. Modoc. We know nothing of the standing of that company.

D. D. F. He would be eligible to the Presidency.

F. G. M. South Bend. We do not keep records of such matters.

HANBY, Pittsburgh. H wins. July 12, 1871, was the date.

R. F. Patterson. The advertisement would cost \$5.00 for each insertion.

E. G. Denver. Looked at in the light requested, it is a question of opinion, and we do not care to express ours.

F. W. H. Jacksonville. 1. The wager is a draw. 2. D wins. The stakeholder errs in his expressed opinion. The conditions of a bet form a very material part in its settlement.

STAKEHOLDER, Auburn. Await the official returns. Meanwhile, it might be well to acquaint you with the fact that a better cannot win on a "catch." 3. No answers by mail or telegraph.

R. S. C. Omaha. The side bearing the "Goodness of Liberty" is the "head." You should have stated the bet.

CONSTANT READER, Ocala. The "eagle" is the "tail." See reply to "R. S. C. Ocala."

READER, Springfield. The question given takes in five numbers, not six numbers, as required.

L. S. K. Roseville. The Hotel Directory is called the Red Book, and can be had at the Grand Union Hotel, New York.

CHECKERS.

To Correspondents.

S. NAY. Yours received with thanks. Ideas are all right. Have written you.

GRO PATTERSON. Received O. K.

GROVER. Be to 10 move is the strongest.

W. NEW AND. Positions received. No more repetitions similar to No. 33.

DR. SCHARFEN. Thanks for favors.

Solution of Position No. 36, Vol. 39.

BY GROVER.

Black 1 3 5 7 11 K 27.

White 30 26 22 18 13 11.

White to play and win.

Answer ending.

1. Black 13 19 27 30 26 22 18 13 11.

2. White 13 19 27 30 26 22 18 13 11.

3. White 13 19 27 30 26 22 18 13 11.

4. White 13 19 27 30 26 22 18 13 11.

5. White 13 19 27 30 26 22 18 13 11.

6. White 13 19 27 30 26 22 18 13 11.

7. White 13 19 27 30 26 22 18 13 11.

8. White 13 19 27 30 26 22 18 13 11.

9. White 13 19 27 30 26 22 18 13 11.

10. White 13 19 27 30 26 22 18 13 11.

11. White 13 19 27 30 26 22 18 13 11.

12. White 13 19 27 30 26 22 18 13 11.

13. White 13 19 27 30 26 22 18 13 11.

14. White 13 19 27 30 26 22 18 13 11.

15. White 13 19 27 30 26 22 18 13 11.

16. White 13 19 27 30 26 22 18 13 11.

17. White 13 19 27 30 26 22 18 13 11.

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42. White 13 19 27 30 26 22 18 13 11.

43. White 13 19 27 30 26 22 18 13 11.

44. White 13 19 27 30 26 22 18 13 11.

45. White 13 19 27 30 26 22 18 13 11.

one says that Read is not a first rate; that one says that Read plays for traps, and the other one says that Read overlooks a few little squares. He then condescends to say that Read is a great player, but not a master, when the facts are evident that some of his critics could not get a draw if they were to play Read a hundred times.

On the contrary, they have always been ready and willing to acknowledge that Read was a great player.

Game No. 37, Vol. 39.

Players at the club room recently, between two masters.

White. Black. White. Black.

1. 11 to 15 22 to 17 13. 7 to 16 21 to 17(a)

2. 9 to 14 17 to 13 14 to 18 21 to 17

3. 8 to 13 22 to 19 15 to 23 30 to 23

4. 11 to 16 24 to 20 16 to 19 23 to 18

5. 16 to 23 27 to 11 17 to 18 20 to 14

6. 7 to 15 23 to 10 19 to 15 14 to 10

7. 3 to 7 11 to 8 19 to 24 27 to 23

8. 4 to 11 28 to 24 24 to 27 17 to 13

9. 10 to 14 24 to 10 22 to 6 9 to 13

10. 11 to 18 26 to 22 23 to 1 26 to 3

11. 12 to 16 30 to 26 22 to 19 7 to 2

12. 12 to 16 30 to 26 22 to 19 7 to 2

13. 13 to 17 31 to 27 20 to 24 27 to 20

14. 10 to 14 30 to 26 19 to 17 23 to 19

15. 16 to 20 22 to 17 10 to 6 22 to 13

16. 5 to 6 32 to 28 15 to 10 22 to 19

17. 2 to 6 32 to 28 15 to 10 22 to 19

Sullivan vs. Slavin.

The following are the officers of the following clubs:
 The election a few days ago of the following clubs:
 Miss Hillhouse; vice president, Miss Moore.
 Mary, Miss McJurg; treasurer, Miss Moore.
 Women's Athletic Club of Buffalo N. Y.
 vice president, Mrs. W. H. Bloom; vice president,
 Miss Anna Crandall; treasurer, Miss Lucie M.
 Y.
 The election of the following officers of the following clubs:
 Charles G. Kilpatrick, of Danville, Ill., was elected
 of Minneapolis, Minn., came out of the latter
 on Kenosha, Wis., was elected president.
 new officers of the Rockland County (N. Y.) Wheel-
 president; President, S. E. Lawlor; vice president, J. H. Wheel-
 strong; secretary, V. A. Johnson; treasurer, J. D.
 y.
 Lenox Wheelmen, of this city, have elected these
 officers: Captain, W. Holman; first lieutenant, J.
 second, C. Hersey; secretary and treasurer, H.
 W. Hall.

GREAT PIGEON SHOOTING.

[illegible]

California League games played Nov. 8, resulted as follows: At San Francisco, morning game, San Fran-

were composed of $\frac{3}{4}$ drachms of Schultze's powder and $\frac{1}{8}$ ounces of No. 7 shot. Fulford shot a hammerless W. W. Greener gun, weighing 7 lb. 7 oz. His shells were composed of four drachms of Schultze's powder and $\frac{1}{8}$ ounces of No. 7 shot in the first barrel and same quantity of No. 6 shot in the second barrel. The score:

FULFORD.—1, 2, 2, 1, 2, 2, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1,
1, 1, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2,
1, 1, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2,
Total, 100.

HENNINGSEN.—2, 2, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 2, 1, 2, 2,
1, 1, 2, 2, 1, 2, 2, 2, 1, 1, 2, 2, 1, 2, 1, 2, 2,
2, 1, 1, 2, 1, 2, 1, 2, 2, 2, 1, 1, 2, 2, 1, 2, 2,
1, 1, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2,
1, 1, 1, Total, 99.

Referee, H. H. Wolstencraft, of Philadelphia.
Time, 3h. 2m.

The match took place on the following day, at the same place, and the published accounts

weather served to reduce to very small proportions the

Lost on a Foul.

Dan O'Donnell, of Scranton, Pa., and "Reddy" Flynn, of Cincinnati, O., fought at Fallon's Hall, Old Forge, five miles from Scranton, on Friday morning, Nov. 13. The stakes were \$500 and gate receipts. The fight was a close one, but the referee, both men.

In the fourth round O'Donnell forced Flynn over the ropes, blood spurling from his nose. Flynn rallied in a dazed condition and went at O'Donnell hammer and tongs, fouling repeatedly before the round was washed, but the referee refused to count. The fifth round finished without any effective blows from either man, and the sixth opened with Flynn fouling. The fight was awarded to O'Donnell. O'Donnell had the advantage in reach and height, being four inches taller than Flynn. They weighed in at 125 and 126 pounds respectively.

♦♦♦

JACK DEMPESEY and his sparring partner, Young Mitchell, of San Francisco, arrived at his old home in Williamsburg, L. I., on Friday evening, Nov. 13. One of his old friends, who was present, was Thomas F. Flaherty, one of Dempsey's staunchest friends. To him and several others went to the depot in Jersey City to receive him. Dempsey was accompanied by his wife and little son, about four years old, and Mitchell, and the party were driven to the Hotel Waldorf, where they were met by friends, and will remain several weeks. It is not necessary to say that Dempsey received a rousing welcome at the hands of his old friends and admirers in the

New College Association.

JACK O'BRIEN and **Tom Kelly** fought with four ounce gloves for a purse of \$100, a few miles from Pittsburgh, Pa., on Nov. 6. During the first round, Kelly was badly hurt, and the referee stopped the fight. Then O'Brien began to go ahead, had his adversary quit at his mercy during the closing rounds, and finally won at the end of the seventh.

DAL. HAWKINS knocked out **Billy Donegan** in eight rounds at the Occidental Club, San Francisco, Cal. The latter was badly hurt, so much so that the out blow was a clean left hander to the top of the chin.

GEORGE LA BLANCHE and **Alex. Gregrains** have agreed to fight with gloves for a purse of \$2,000 before the Occidental Club, of San Francisco, Cal., on Dec. 1.

PETER MAHER, the Irish champion, added to his excellent reputation by his displays at the Central-Trusts, Philadelphia, where he sparred with Jack Fallon, a New York amateur, and with a pair of prize boxers a taste of his pugilistic mutton. His manager, **Billy Madden**, now announces that he will, in the near future, have a fight with **John Sullivan**, the future, when the latter is in this vicinity, match **Mahegan** against **John L. Sullivan** for a four round contest. While Billy does not quite consider the Irish lad a match for the doughy champion, he is satisfied that he can give him a good thrashing. **Mahegan** has been in the city, and as the latter, while on a visit to Ireland, in appreciation of **Mahegan's** abilities by making him a member of the **Knights of St. John** (a prize), he hopes that **John L.** will think favorably of the proposition, especially as his vis a vis will be a son of the "ouge du monde."

GEORGE WRIGHT, of Boston, and **Jack Strong**, of Denver, Col. met at a spot in New Jersey Nov. 5, and fought

spinning four times,
twice.

It seems what they expected would prove a rattling contest. So it did while it lasted, which was but 28. 25s. The victor, however, was the American, who, after antagonizing out of his boots in one round, strong was seen spinning four times, going clean through the ropes.

THE ROOMER, the veteran sporting man, is lying in bed ill at his residence at 123 West Washington Place, this city. He suffered from a stroke of paralysis several years ago, ever since which he has been unable to do any feasible condition, although having been able to be about. The death of his wife a few months ago was a severe blow to him, and he has been unable to get over his house. He recently fell, spraining his leg, and is now wincing his back, and at last days he was in a critical condition.

THE CHAMPION, once amateur champion at his weight, and Tom Callaghan are matched to fight a finish with skin tight gloves, at 14 lb. give or take two pounds, weighing 145 and 150 lbs. respectively, at the Casino, on the 15th, and a purse of \$1,000. The men are to meet within five weeks from signing, and each side has posted \$100 as a guarantee that he will be present and at weight at the time of the bout.

TEN SLAVIN BROTHERS, Jack and Bill, brothers of Paddy, are boxing this week at Miner's Bowery Theatre, when they will meet about on Monday afternoon, Nov. 11.

Annual ten mile road race of the Brook
Club was held on the Westfield Plain

The Bedford Club of Brooklyn intends changing name to that of the St. George, having taken in team that during the past season represented order known as the Sons of St. George.

The Massachusetts Central Association has won its second season. The Chelsea Club won championship with a record of nine victories in ten games. The Boston Croquet Club is nearly lonely, while the Somerville ranks next, the four clubs being closely bunched together. C. H. J. Hey of the Lynn Club leads in batting with aggregate of 269 runs in twelve innings, an average of 22.41 runs to an inning. His highest score was 65 and he also scored 43 present. George Wright for the best bowler, J. K. Keen of the Chelsea Club won the prize offered for the best bowling, capturing fifty wickets at the cost of 3.58 runs for each. J. J. Hey of the Lynn Club, was a very good bowler in bowling, his most noteworthy feat being taking all of the seven wickets of the opposition for only 8 runs June 15 and 16 of the season.

stantly on hand. He made the first fifty miles in one hundred miles in 75.50.

At Boston, a committee being then appointed to make arrangements for the annual banquet, when the pennant will be presented to the Chelsea Club.

The Cosmopolitan Club of this city held a special meeting Nov. 9, when a report was read of the season's work. The following were the results of the past season. Twenty-two games were played, of which thirteen were won, eight lost, and one (with the Staten Island Club) was drawn, grossly in favor of the latter team. E. E. Jackson, the captain, led in batting, with an average of 14.7 runs an inning, and E. F. Smith led in the most innings. Jackson took a good second with an average of 11.64 runs an inning. H. L. Walker had the best bowling average, his eighty-two wickets being captured at the cost of 3.11 runs each. Captain Jackson and E. F. Smith were the best batsmen with the ball, the former taking fifty-one wickets at the cost of 5.14 runs each, while the latter's twenty-eight wickets were obtained at 6.42 runs each. The Cosmopolitan's highest score in an inning was 135 runs, a score made with the Bedford Club. The latter's score in an inning by their opponents was 123 by the

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WARNING.

Graham Earle having written to managers forbidding them to allow me to play "Euchred" and "Vagabond" in their houses, I submit the following transcript sent to THE CLIPPER Feb. 1, 1891:

"Graham Earle has no legal rights to 'The Tramp' (or 'Vagabond'), 'Euchred', 'Rose de Garcia' and 'Fenement Waltz' as under a bill of sale executed in 1887 they are the property of Agatha Singleton, said bill of sale being now in our possession. ESMICK & MONTGOMERY, Attorneys at Law, Rochester, N.Y."

Not in retaliation, but to protect my property, I warn managers that Earle is now playing "Euchred" under the title of "Man in Black," names simply being changed, as I have programs of "Man in Black."

"Euchred" deals with a stock broker on a matrimonial venture, and being always dressed in black, is successfully taken for a doctor, lawyer, clergyman and undertaker. Read the subjoined card and see to whom "Euchred" rightfully belongs, and do justice to a woman. I will hold managers responsible who play "Man in Black" in their houses.

AGATHA SINGLETON.

TO WHOM IT MAY CONCERN:

This is to certify that Agatha Singleton is the sole owner of the Comedy, written by me, entitled "EUCHRED," she having acquired SOLE AND EXCLUSIVE INTEREST therein from me by right of purchase.

Signed **HARRY V. VOGT,** Playwright.

Camden, N. J., Oct. 26, 1891.

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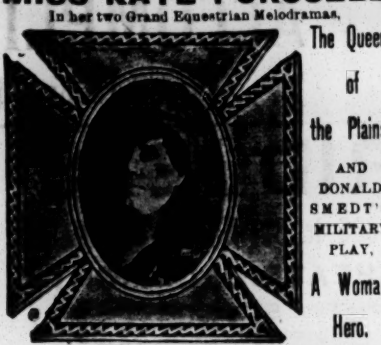
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